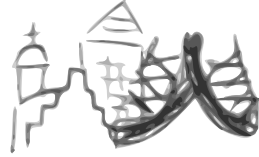


Teachers' Workshop: Formations



Frankfurt SCD Club e.V./RSCDS Central Germany Branch

17 February 2024

General Notes

- This document does not purport to give definitive instructions on how to teach the formations in questions. We attempt to provide some guidance based on experience but your mileage may vary.
- “Recommended dances” are drawn from RSCDS publications (with some exceptions), with diagrams from the Strathspey SCD Database by courtesy of Keith Rose.
- Excerpts from the Royal Scottish Country Dance Society’s *Manual of Scottish Country Dancing* have been used by permission. In particular this means the tabular bar-by-bar formation descriptions except where otherwise noted.
- *The Wedding Bells* is from *Nine Weddings (and no Funeral)*, by Anselm Lingnau.

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This license grant does NOT cover the dance descriptions, which are licensed separately.

Ladies' Chain

Type: Chain Formation

Tempo: Reel, Jig, Strathspey

Duration: 8 bars

Steps: Skip-change of step, Strathspey travelling step

Starting positions may vary, but women always stand on the men's right, often with 1st couple on the opposite side in second place and 2nd couple in top place. (The following description assumes this arrangement.)

Bars	Description
1–2	Giving right hands, 1st and 2nd women change places, curving slightly round each other. At the same time, curving out to their right, 1st and 2nd men dance towards the women's places.
3–4	Giving left hands, 1st and 2nd women turn their partners. The women finish diagonally opposite their starting place and the men finish where they started, facing out.
5–6	Repeat bars 1–2.
7–8	Giving left hands, 1st woman turns 2nd man and 2nd woman turns 1st man. All finish in their starting positions.

1st and 2nd men usually finish the formation with a polite turn.

There is considerable controversy in some circles as to the “correct” way of performing this formation (owing at least in part to a weird description having been published in the 2nd edition of the *Society's Manual*). The description above, adapted from the 3rd edition of the *Manual*, seems to be a reasonable compromise.

Most of what we say about the Ladies' Chain also applies (with some obvious changes) to the Men's Chain.

Teaching Points

- In bars 1–2 (and 5–6), the women should aim for the place opposite from where they started the turning movement, even if they do not actually manage to reach it.
- Men do *not* cast into their curves on bars 1–2.
- After the turns on bars 3–4, everyone should be in the sidelines to start the second half of the formation.

Step Practice

Skip-change of step (or strathspey travelling step), emphasising long steps. Possibly practice two long steps, two normal-size steps, two long steps, two normal-size steps.

Formation Practice

- Evelyn Murray's suggestion is to have couples on a big circle, standing back to back with partners, never facing anti-clockwise, women clockwise. The exercise is to change places, giving right hands, with the person one is facing (1–2), then turning the next person by the left hand (3–4) to face the way one came, changing places, giving right hands, with the oncoming person (5–6, this is the same person as during bars 1–2), and turning the next person (one's partner) by the left hand (7–8 bars).
- My method is to practice two 4-bar left-hand turns on the sidelines (with couples in the arrangement for Ladies' Chain, i.e., the couple in second place is on opposite sides), then the same movement but not giving hands on 1–2, giving hands on 3–4, not giving hands on 5–6, giving hands on 7–8. The next stage is to have women change sides on 1–2 (and 5–6) while the men just keep doing what they were doing. This is to avoid the temptation on the part of the men to cast into the formation.

Recommended Dances

Reels and Jigs

KENDALL'S HORNPIPE				8x32 J
1 2 RL			2 1x 	

RSCDS Graded Book 1.22 2C/4C longwise set.

BOHEMIAN REFLECTIONS				8x32 R
	T_L1 1/4		2 1x 	2 1 3 S
	RA		LA	

Holger Schuckelt, 2016, RSCDS Book 51 3C/4C longwise set.

THE CAMPBELLS ARE COMING				32 J
	T_R	1 2 S		
	RL			

RSCDS Book 24.10 2C/Any Round the Room.

MRS STEWART'S JIG				8x32 J
S		2 1x3 CHAIN	2 1x 	

Frans Ligmans, 1986, RSCDS Book 35.1 3C/4C longwise set.

ORPINGTON CALEDONIANS				8x32 R
S			3 1x 	2 1 RA

John Branchley, 1987, RSCDS Book 49.2 3C/4C longwise set.

Strathspeys

THE BRAES OF MELLINISH				8x32 S
X_R			2 1 T_L3 1	
		2 1x 	2 1 T_R	

RSCDS Book 25.12 2C/4C longwise set.

THE PAISLEY WEAVERS				3 Cpl set. 2C start on opp side	3x32 S
	CHAIN	1 2x 	1 2x RL	1x3 RL	
				to 2 3x1	

Derek Haynes, Carrforth Collection 6, RSCDS Graded Book 3.5 3C/3C longwise set.

Allemande (2 couples)

Type: Method of progression (12 → 21)

Tempo: Reel, Jig, Strathspey

Duration: 8 bars

Steps: Skip-change of step, Skip-change of step backwards; Strathspey travelling step, Strathspey travelling step backwards

Bars	Description
1	Starting from the middle of the set, both couples dance a step diagonally to the right.
2	1st man wheels round to the left bringing his partner beside him to face the men's side.
3	1st couple dance a step across to the men's side and face down. 2nd couple follow the same track.
4	1st couple dance a long step down the dance. 2nd couple follow the same track. At the end of bar 4 both couples are facing down. If space allows, the men are in line with the men's sidelines.
5	Each man brings his partner round into a line facing the women's side of the dance, still on the men's side.
6	Both couples dance into the middle, each man bringing his partner round under her right arm to face him.
7	Releasing hands, both couples dance one step backward with the right foot.
8	Both couples dance one step backward with the left foot to finish on own side.

Teaching Points

- Move diagonally towards the right on bar 1.
- Men dance almost in place at the top to help women on the outside track.
- Dance straight across the top (no big curve).
- 1st couple is in top place on the men's side at the end of bar 3 and dances down to second place on bar 4.
- At the end of bar 4, everybody is on the men's side facing down.
- On bar 6, men must also advance into the middle, or else they have nowhere to go on 7–8.
- Retire in straight lines on 7–8.
- Don't use pas de basque to retire.

Step Practice

- Practice Skip-change of step, use varying lengths of step
- Practice allemande hold
- With couples in allemande hold dancing anywhere in the room, emphasise leading/following

Formation Practice

There isn't a lot in the formation that could productively be isolated as a separate exercise. Try having couples dancing in allemande hold, anticlockwise on a circle with the men on the inside, for 4 bars, then turning to face the centre (5), turning the women under (6), and retiring for two steps on 7–8.

Recommended Dances

Reels and Jigs

THE BOB OF FETTERCAIRN 8x24 R		THE DEIL AMANG THE TAILORS 8x32 R	
1 2 ④	\overleftrightarrow{R}	1 2 A	
<small>Campbell, 1790, RSCDS Book 6.7</small>		<small>Dale's Collection, 1799, RSCDS Book 14.7</small>	
LADY CATHERINE BRUCE'S REEL 8x32 J		LIGHT AND AIRY 8x32 J	
\overleftrightarrow{R}	1 2 A	② ① ② ①	2 1 ④
<small>RSCDS Graded Book 1.7</small>		<small>Campbell, 1798, RSCDS Book 4.5</small>	
MISS FALCONER'S FANCY 8x32 R		MR WATSON'S FAVOURITE 8x32 R	
S ↑ S ↑	\overleftrightarrow{R}	1 2 A	2 1 ④
<small>RSCDS Childrens Book .5</small>		<small>RSCDS Graded Book 1.9</small>	
MRS STEWART SINTON'S REEL 8x32 J		A TRIP TO GLASGOW 8x32 J	
1 2 S ₂	1x2x S ₂	\overleftrightarrow{R}	1 2 A
<small>RSCDS Graded Book 1.12</small>		<small>RSCDS Leaflets</small>	

Strathspeys

CA' THE EWES TAE THE KNOWES 8x32 S		LADY AUCKLAND'S REEL 8x32 S	
① 2 3 4 ① 2 3 4	T _R	1 2 A	2 1 RL
<small>Wilson, 1816, RSCDS Book 16.8</small>		<small>Campbell, 1787, RSCDS Book 18.2</small>	
ODD THOUGHTS 8x32 S		RAKES OF GLASGOW 8x32 S	
1 2 3 X _R	1x2x 3x X _R	\overleftrightarrow{R}	1 2 A
<small>RSCDS MMM (65)</small>		<small>Preston, 1806, RSCDS Book 11.11</small>	
SANDY O'ER THE LEA 8x32 S		TARTAN PLAIDIE 8x32 S	
1 2 RA	1 2 LA	1 2 S X _R S X _R	2 1 →
<small>RSCDS MMM (72)</small>		<small>William Campbell, 1782, RSCDS Book 7.8</small>	

Frankfurt Lasses

A 32-bar reel for two couples in a four-couple longwise set

BARS	DESCRIPTION
1–4	1st couple set and cast off (2nd couple step up).
5–8	1st couple dance a half figure of eight round 2nd couple, finishing in second place on opposite sides.
9–16	2nd and 1st couples dance a ladies' chain.
17–20	2nd and 1st couples set, then 2nd couple cast off while 1st couple cross up to first place, own sides.
21–24	1st and 2nd couples set, then, giving right hands, turn once round to finish in the middle of the set, facing up in allemande hold.
25–32	1st and 2nd couples dance an allemande.

Repeat, having passed a couple.

For all the lasses (of all ages) who have graced my dance classes in Frankfurt during the last 25 years or so.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club e. V., February 2024.



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Reel(s) of Three

Type: Reel formation

Tempo: Reel, Jig, Strathspey

Duration: 8 bars (sometimes 6 bars)

Steps: Skip-change of step; Strathspey travelling step

Reels of Three occur in many variations which differ as to their orientation, their alignment (if two or more are going on at the same time), their entries and exits, how many dancers are involved (with one or more couples dancing in promenade hold or in tandem, possibly with lead changes), etc. In this section we deal with the most basic forms only.

Reels of Three, at their simplest, involve three dancers moving simultaneously on the same figure-of-eight track.

A bar-by-bar description makes little sense here; refer to section 6.25 of the RSCDS *Manual* if you want one.

Teaching Points

The most important rule about Reels of Three is:

- *You always dance between two other people.*

The other important rule is how to get started (but keep in mind that there are lots of variations).

- When three people are in a line ready to begin a Reel of Three, two people are usually facing each other. In a “right-shoulder” Reel, this means that these two people are giving right shoulders to start the formation. Logic dictates that, to achieve the figure-of-eight track, the third person must start to the same side as the person at the other end of the reel. In other words, if in a right-shoulder Reel, the person who is at one end and facing another person is starting towards their left, then the third person at the far end of the line must start towards their right.

Some other points to note include:

- Dancers should dance on an obviously curved track rather than an almost-straight one. If you're approaching the far end of the Reel on a straight track it can be difficult to figure out where to turn, while if you're on a curve, it is easier to just continue the curve.
- Everybody should be half-way along their track at the end of bar 4 (bar 3 in a 6-bar Reel). This means the person who started in the middle of the line of three should be in the middle again, while the end people should be at the other end from where they started.
- This means that in an 8-bar Reel, there are two bars of music/two steps for each “arc” of the formation.
- Especially in strathspey time, it is important for dancers to pace themselves so they don't finish the Reel early.

Step Practice

- I would simply practice travelling steps of the appropriate type.
- With some types of Reels of Three, especially those involving couples in promenade hold, emphasise the need for shorter/longer steps depending on whether one is on the inside or outside track of a tight turn. Have couples dance individual figures of eight in promenade hold.

Formation Practice

I have found it convenient to put people in lines of three across (as for the Reels of Three in *Catch the Wind*, RSCDS Book 45), to demonstrate and have them walk the figure-of-eight pattern. Then I simply put on some music and let them dance (or walk) the formation continually several times in a row until everybody can do it confidently. Four or five times should usually do it.

Recommended Dances

When selecting dances to introduce Reels of Three, it is probably best to start with parallel reels, then mirror reels before adding "opposing" or anticyclical reels (where the dancing couple starts in different directions). This should make it easier for people who are unsure to copy what their partners are doing.

Reels and Jigs

CATCH THE WIND					8x32 R

Romalms Butterfeld, 1983, Island Bay Collection, RSCDS Book 45.5 3C/4C longwise set.

THE ISLE					8x32 J

RSCDS Graded Book 1.15 3C/4C longwise set.

NEW YEAR JIG					8x32 J

Maureen Robson, 1995, RSCDS Book 51 3C/4C longwise set.

THE PROVOST WYND					8x32 R

Roy Goldring, 24 Graded & Social Dances, RSCDS Graded Book 2.19 3C/4C longwise set.

WAYS IN NEW HALL					8x32 R

Richard Adams, RSCDS Book 42.7 3C/4C longwise set.

Strathspeys

BEDRULE					8x32 S

Betty Grant, 1984, RSCDS Book 33.7 3C/4C longwise set.

GREEN GROW THE RASHES					John Black's Daughter	8x32 S

Johnson, 1748, RSCDS Book 12.2 3C/4C longwise set.

MISS CORBETT'S STRATHSPEY					8x32 S

RSCDS MMM (58) 3C/4C longwise set.

Tournée

Type: Method of progression (12 → 21)

Tempo: Strathspey

Duration: 8 bars

Steps: Strathspey travelling step

Bars	Description
1	1st couple dance towards each other, 1st man pulling back by the left to finish facing his own side with his partner on his right in promenade hold. 2nd couple dance towards each other, 2nd woman pulling back by the right to finish facing her own side with her partner on her left in promenade hold. Both couples are now in a line up and down the middle of the set with the men left shoulder to left shoulder.
2–4	Both couples dance halfway round, anti-clockwise, the two men bringing their partners across in front of them, 1st couple releasing right hand and 2nd couple releasing left hand towards the end of bar 4, so that all finish in a line up and down the middle of the set, the women facing towards the men's side and the men facing towards the women's side of the dance.
5–8	2nd couple with the right hand and 1st couple with the left hand turn one-and-a-half times round, dancing out to finish on own sides having changed places.

Teaching Points

- During bars 2–4, the men need to stay as close together as possible in order to shorten the paths for the women.
- When changing places during bar 4, men need to move to their right as they bring the women across in front, in order to make room for them.
- Note that according to the description, at the end of bar 4 everyone is facing the opposite side already. (Some teachers will have the couples facing partners, which has the opportunity to become confusing as to which hand to keep and which to release.)
- Watch for covering opportunities at the ends of bars 5, 6, and 7. There is exactly half a turn on each of these bars and another quarter turn on bar 8.

Step Practice

- It might be worth having the class practice leading in promenade hold by dancing anywhere in the room, as for the Promenade.
- On a big circle with couples in promenade hold and men on the inside, practice dancing anticlockwise for three bars and then bringing the women across to face clockwise on bar 4, with men on the outside continuing to face anticlockwise. Turn for four bars with right hands.
- Similarly, on bar 4 bring the women across to face anticlockwise while the men are facing clockwise, and turn for four bars with left hands.

Formation Practice

- Start with the position at the end of bar 4 – in a line of four down the middle of the set with the women in the middle of the line facing the men's side and the men at the ends facing the women's side. Practice the turns as in bars 5–8, paying attention to covering during the turns and during bar 8 as everyone is dancing out to the sides.
- Add the first half of the formation.

Recommended Dances

ARGYLL STRATHSPEY			8x32 S
1 2 3 T_R2¹	1x 2x 3x T_R2¹	1 2 3 6	$\begin{matrix} 1- & 2 & -3 \\ \textcircled{1} & \text{RL} & \textcircled{3} \\ & 2 & \textcircled{3} \end{matrix}$
<i>Tournée</i> 			$\begin{matrix} \textcircled{2}-\textcircled{2} & 1-1 \\ \text{T}_{R1\frac{1}{2}} & \text{T}_{L1\frac{1}{2}} \end{matrix}$

Goldring, 1985, RSCDS Book 35.3

3C/4C longwise set.

THE MUNRO RANT				8x32 S
	X_R	1 2 RL	$\begin{matrix} 1- & 2- & \textcircled{2} \\ \textcircled{2} & \textcircled{1} & \textcircled{1} \\ \rightarrow & & \downarrow \end{matrix}$	$\begin{matrix} 1- & 2- \\ \textcircled{1} & \textcircled{2} \\ \leftarrow & & \end{matrix}$
<i>Tournée</i> 			$\begin{matrix} \textcircled{2}-\textcircled{2} & 1-1 \\ \text{T}_{R1\frac{1}{2}} & \text{T}_{L1\frac{1}{2}} \end{matrix}$	

RSCDS MMM (61)

2C/4C longwise set.

OUT OF THIN AIR				3x32 S
S	X_R	$\begin{matrix} \textcircled{1} \\ \downarrow \\ \textcircled{1} \end{matrix}$ T_L		$\begin{matrix} \textcircled{2} & \textcircled{1} & \textcircled{3} \\ \textcircled{2} & \textcircled{1} & \textcircled{3} \end{matrix}$
<i>Tournée</i> 			$\begin{matrix} \textcircled{3}-\textcircled{3} & 1-1 \\ \text{T}_{R1\frac{1}{2}} & \text{T}_{L1\frac{1}{2}} \end{matrix}$	

Sue Porter & DJ Rooney, RSCDS Graded Book 3.13

3C/3C longwise set.

A February Fancy

A 32-bar strathspey for three couples in a longwise set

BARS	DESCRIPTION
1–8	1st and 2nd couples set, turn partners giving both hands, and open up to dance four hands round to the left only.
9–16	1st, 2nd, and 3rd couples dance reels of three on the sides, starting by 1st couple giving right shoulders to 2nd couple.
17–18	1st, 2nd, and 3rd couples set.
19–20	1st and 2nd couples, giving left hands, turn halfway round and remain in the middle of the set facing down with left hands still joined.
21–24	2nd couple, followed by 1st couple, dance down, cross over below 3rd couple, and dance up own sides to finish in first place. 1st couple finish in second place.
25–32	1st and 3rd couples dance a tourn�e.

Repeat from new places.

This dance was written for the FSCDC e. V./Central Germany Branch teachers' workshop on teaching formations on 17 February, 2024.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club e. V., February 2024.



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Poussette (Quick time)

Type: Method of Progression (12 → 21)

Tempo: Reel, Jig

Duration: 8 bars

Steps: Pas de basque

This formation starts in the middle of the dance, both hands joined with partner at shoulder width/height. Men begin with their left feet.

Bars	Description
1	Both couples dance one step away from the middle, 1st couple towards the men's side, 2nd couple towards the women's side.
2	Pulling with right hands, all dance a quarter turn to finish on the sidelines, men facing down and women facing up.
3	All progress one step, 1st couple moving down the dance, 2nd couple up the dance.
4	Pulling with right hands, all dance a quarter turn to finish facing own side.
5	All dance one step into the middle, to finish in line with the other couple, having changed places.
6	Pulling with right hands, all dance a half turn.
7-8	Releasing hands, all dance backwards to own sideline.

Teaching Points

- The hands/arms should be strong so the turning will work.
- There should be an obvious distinction between moving steps (1, 3, 5) and turning steps (2, 4, 6).
- Retire in straight lines on 7-8.
- Watch out for foot changes going into and out of the formation (which will depend on the dance).

Step Practice

- Alternate between pas de basque in place and advancing/retiring pas de basque (e.g., one in place, one moving forward, one in place, one moving backward). Do this exercise starting with the right foot and also the left foot. Next, start with the moving pas de basque (as in the formation.)
- Continue in couples, holding hands as for the formation. One person is advancing while the other is retiring and vice versa. Men start on the left foot. Try with the men retiring first (as if 1st couple) and also the men advancing first (as if 2nd couple).
- As before, but instead of dancing a pas de basque in place on even-numbered bars, dance a quarter turn pulling with right hands. (The couples effectively move around a square.)

Formation Practice

The final exercise of the step practice section is nearly what we need in the formation. Arrange the dancers into two-couple sets and demonstrate/practice the whole figure (including the half turns on bar 6 and the retiring movement on bars 7-8).

With some combinations of formations (e.g., Poussette into Double Triangles), the transitions may also be worth looking at.

- To move from Poussette into Double Triangles, 1st couple do not retire on bars 7-8, but turn about in place to finish back to back, dropping top hands and pulling bottom hands through to control the turn. Also remember that 1st man must change feet. For a dance like *Waverley* or *Lord Rosslyn's Fancy*, I would practice Double Triangles first, then the Poussette, then the transition.

Recommended Dances

There are any number of dances, especially in the Society's early books, which follow the pattern "something, something, Down-the-middle-and-up, Pousette". Here is just a small selection of those:

BLUE BONNETS				8x32 J	
				12	P

Allan, c.1900, RSCDS Book 3.5

2C/4C longwise set.

CORN RIGS				8x32 R	
				12	P

Wilson, 1816, RSCDS Book 4.12

2C/4C longwise set.

FLOWERS OF EDINBURGH				8x32 R	
				12	P

Hughes, 1887, RSCDS Book 1.8

3C/4C longwise set.

HAI HAI THE WOON' O' IT				8x32 R	
				12	P

RSCDS MMM (28)

2C/4C longwise set.

HIGH ROAD TO WIGTON				8x32 R	
				12	P

RSCDS MMM (31)

2C/4C longwise set.

LINTON PLOUGHMAN				8x32 J	
				12	P

RSCDS Book 5.8

2C/4C longwise set.

PETRONELLA				8x32 R	
				12	P

Gow, 1820, RSCDS Book 1.1

2C/4C longwise set.

ROXBURGH CASTLE				8x32 R	
				12	P

RSCDS Book 6.1

2C/4C longwise set.

Here are a few dances with different entries into the Pousette:

HASTE TO THE WEDDING				8x32 J	
				12	P

RSCDS Book 25.6

2C/4C longwise set.

THE INVERNESS REEL				8x32 R	
				12	P

RSCDS MMM (36)

2C/4C longwise set.

JESSIE'S HORNPIPE				8x32 R	
				12	P

RSCDS Book 8.9

3C/4C longwise set.

LADIES' FANCY				8x32 J	
				12	P

RSCDS Book 13.12

2C/4C longwise set.

LONGFIELD REEL				8x32 R	
				12	P

James Lamb, 25th Children's Festival, RSCDS Graded Book 2.17

3C/4C longwise set.

THE MUSIC WILL TELL YOU				4x32 R	
				12	P

Peter Avery, 1996, RSCDS Book 41.8

4C/4C longwise set.

THE NEW WATERLOO REEL				8x32 R	
				12	P

RSCDS Book 26.12

3C/4C longwise set.

TAYPORT BEAUTY				8x32 J	
				12	P

D Anderson: Ballroom Guide, RSCDS Book 27.5

2C/4C longwise set.

Christa Leis & Werner Tietz – 6 June 1998

The Wedding Bells

A jig for two couples in a straight four-couple set

BARS	DESCRIPTION
1–2	1st couple set to each other.
3–8	1st woman casts off one place, dances across the set to below 2nd man and casts up into her partner's place. Meanwhile, 1st man dances across the set, casts off around 2nd woman and dances up the middle of the set into his partner's place. Finish on opposite sides in 1st place facing 2nd couple.
9–12	1st man and 2nd woman set to each other, then turn half-way giving right hands. At the same time, 1st woman and 2nd man set to each other and turn half-way giving left hands [NB. 1st couple go round the outside.]
13–16	2nd and 1st couples set again as in bars 9–10. Then 1st couple cross up giving right hands while 2nd couple dance round the outside into 2nd place. All finish in the middle of the set on own sides with both hands joined.
17–24	1st and 2nd couples pousette.
25–32	2nd and 1st couples dance four hands round and back.
	Repeat, having passed a couple.

Werner and Christa, in their time, used to be probably the most dedicated members of the Frankfurt SCD club, judging by miles traveled to class every week. Werner works as a farmer in his home village of Münzenberg, approximately 50 kilometers north of Frankfurt, while Christa, originally trained as an outpatient nurse, has obtained a professional certification as a quality control manager for health care and now has a position in geriatric care in Munich.

This is a fairly straightforward dance inspired loosely by *Flowers of Edinburgh*, among other things. In any case the ladies have their tricky foot-change bit coming out of the pousette where the men have it going in, so, as they say, "sorrow shared is only half as bad".

Poussette (Strathspey)

Type: Non-progressive formation

Tempo: Strathspey

Duration: 8 bars

Steps: Strathspey setting step, Strathspey travelling step

In this formation, 1st man and 2nd woman start on their left foot. (*Mnemonics:* Everybody starts on the “outside” foot; 1st couple starts on the “top foot” and 2nd couple starts on the “bottom foot”.)

Bars	Description
1	1st and 2nd couples dance towards the middle to join hands with partners, forming a diagonal line by the end of the bar: 1st woman and 2nd man are back to back while 1st man and 2nd woman have danced a small step.
2	1st couple dance diagonally out and down on the men’s side and 2nd couple out and up on the women’s side of the dance, both couples dancing a quarter turn by the right on the hop.
3	1st couple dance diagonally down and into the middle while 2nd couple dance diagonally up and into the middle, 1st man and 2nd woman passing back to back.
4	1st and 2nd couples, pulling with right hands and bringing the arms in slightly, turn to form the original diagonal line with the 2nd couple above the 1st couple. 2nd woman and 1st man are back to back in the middle.
5–6	2nd and 1st couples repeat bars 2–3, but 1st couple dance diagonally up and out on the women’s side, 2nd couple down and out on the men’s side. On bar 6, 1st woman and 2nd man pass back to back.
7	1st and 2nd couples pulling with right hands and bringing the arms in slightly, turn to own sides of the dance in the middle of the set.
8	Releasing hands, 1st and 2nd couples dance one step backward into original places.

This formation has undergone considerable evolution since its first occurrence (in RSCDS Book 19). The description above gives the current official method as per the 3rd edition of the Society’s *Manual*.

For historical reasons, the formation is often called a “diamond” poussette because originally, the couples would advance to the middle on bar 1 and move out diagonally towards the side on bar 2, turning in place in the middle on bar 4, which indeed leads to a diamond pattern on the floor. (This is in fact how this formation must be performed in *New Park* in RSCDS Book 19, because 1st and 3rd couples are dancing the poussette and for the modern method, 2nd couple would be in the way.) Given the compelling simplicity of the original method, it is not entirely clear why the diagonals at the end of bars 1 and 4 were introduced but the floor pattern of the formation is now obviously more like an oblong rectangle rather than a diamond. Note that some dance devisers apparently prefer the original method and will insist that the “diamond” strathspey poussettes in *their* dances be performed in that way.

Teaching Points

- The formation starts from the sidelines (unlike the quick-time poussette, which starts from the middle of the set).
- Hands should be at shoulder height and spaced somewhat more widely than in the quick-time poussette (except on bars 4 and 7).
- Covering suggestions are as follows:
 - Diagonal line at the end of bars 1 and 4
 - Couples aligned across the set at the end of bars 2 and 5
 - Couples in a line in the middle of the set at the ends of bars 3 and 6. (Note that this is where earlier versions of the poussette stipulated another diagonal line running from 1st woman’s place to 2nd man’s place.)
- Bar 4 is especially tricky because couples must move from the middle of the set to the diagonal line.

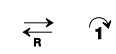
Step Practice

- In principle, it is possible to practice something like “advance on the left foot, set to the right, set to the left, advance on the right, set to the left, set to the right, advance on the left, retire on the right” (and of course starting on the other foot, too), but whether that will get you anywhere with your class is for you to decide. It is easy to fall down a rabbit hole here. **For sure never** do this in an RSCDS certificate exam!
- It would be reasonable to practice strathspey setting steps going the left first (as well as going to the right first).

Formation Practice

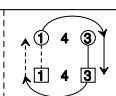
- A reasonable skills exercise would be to have couples, in the two-handed hold for the formation, dancing (e.g.) a setting step to the man’s right with a quarter turn on the hop, pulling by the right hand, then another setting step to the man’s left with a quarter-turn on the hop, etc., round a square. You may wish to have them start on bar 2 of the music so the experience will be similar to the actual formation. For fairness, also try this starting to the man’s left (but still turning towards the right).
- If you’re doing this, also try two bars of the previous exercise and then a three-quarter turn on bar 4, then another two bars of the previous exercise and another three-quarter turn on bar 7. (Have the dancers disengage and retire on bar 8 for added realism.) Note that, as in the actual formation, the three-quarter turns happen on alternate feet.
- The final step, of course, would be to arrange the dancers in two-couple sets and have them try the full formation.

Recommended Dances

MISS OGILVIE'S FANCY			8x32 S
1 2 P		1 3 ④	2 1 RL

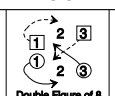
William Campbell, 1789, RSCDS Book 20.8

3C/4C longwise set.

BILL LITTLE'S STRATHSPEY				4x32 S
1 3 $\overrightarrow{N} \rightarrow T_B \leftarrow N$	2 1 4 3 P	1 3 S $T_{R\frac{1}{2}}$		2 3 4 1 ⑧

Roy Goldring, Graded and Social Dances 2, RSCDS Graded Book 3.11

4C/4C longwise set.

THE MINISTER ON THE LOCH				3x32 S
1 2 P	$\rightarrow T_B \leftarrow T_B$		$\overline{1-2} T_{R1\frac{1}{2}}$	$\overline{1-3} T_{L1\frac{1}{2}}$
			$\overline{1-2} T_{L1\frac{1}{2}}$	$\overline{1-3} T_{R1\frac{1}{2}}$

Roy Goldring, 24 Graded & Social Dances, RSCDS 4/2008, RSCDS Thirty Popular Dances Vol 2

3C/3C longwise set.

Tourbillon

Type: Method of progression (12 → 21)

Tempo: Strathspey

Duration: 8 bars

Steps: Strathspey travelling step, Strathspey setting step

Bars	Description
1-2	1st couple, giving both hands, turn such that 1st man finishes in 2nd woman's place. At the same time 2nd couple, giving both hands, turn such that 2nd woman finishes in 1st man's place.
3-4	Keeping nearer hands joined, 1st and 2nd couples set in the sidelines.
5-6	1st couple, giving both hands, turn such that 1st woman finishes in 2nd man's place. At the same time 2nd couple, giving both hands, turn such that 2nd man finishes in 1st woman's place.
7-8	2nd and 1st couples, giving right hands, cross to own sides in their new places.

(The description in the RSCDS *Manual* is needlessly confusing.)

Note that there have been rare sightings of the Tourbillon in quick time (reel or jig). In quick time, the turns on bars 1–2 and 5–6 are done in skip-change of step with right hands.

Teaching Points

- During the turns on bars 1–2, 1st woman and 2nd man must advance well into the set in order to shorten the path for their partners. Effectively, at the end of bar 1, 1st woman and 2nd man are back to back in the middle on a diagonal line that extends from 1st woman's place to 2nd man's place.
- The same reasoning applies to 1st man and 2nd woman during bars 5–6.
- Hands should be kept whenever possible (e.g., from bar 2 into bar 3, as well as bar 4 into bar 5). The exception is near the end of bar 6, where it is more important to reach the opposite sideline.
- It is worth working on covering because this formation looks best if it is 100% symmetrical.

Step Practice

- Practice very long strathspey travelling steps.
- Practice a sequence of two very long travelling steps, two setting steps, two very long travelling steps, and two normal travelling steps.

Formation Practice

- Possibly start with practicing two-handed turns in strathspey time – in 4 bars then 2 bars. (Watch for dancers pulling their left foot past the right on the outside track in tight turns, instead of going into 3rd position.)
- In two-couple sets, practice turning as in bars 1–2, standing for two bars, turning as in bars 5–6, standing for two bars, and then continuing the pattern until everyone is back where they started (after four turns altogether).
- Practice the whole formation by adding the setting on bars 3–4 and crossing on bars 7–8.

Recommended Dances

There are very few dances in the repertoire with a Tourbillon and no other sophisticated formations such as Reels of Three, Allemande, etc. This is probably not a big issue in practice because people will probably have learned most of the basic formations before encountering a Tourbillon.

SANDS OF MORAR **8x32 S**

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Barry Priddy, 1983, Glasgow Diamond Jubilee & RSCDS Book 45.6

3C/4C longwise set.

YSOBEL STEWART OF FISH HOEK **8x32 S**

Mervyn Short, 2016, RSCDS Book 52.6

3C/4C longwise set.

Here are some dances from selected non-RSCDS publications:

EARLY SPRING **3x32 S**

Isabel Neves, World Wide Weavings

3C/3C longwise set.

THE SINGING SANDS **3x32 S**

Barry Priddy, 1984, Silver Rose Book

3C/3C longwise set.

THE SPIRIT OF THE DANCE **8x32 S**

Irene Paterson, 1988, TAC 50th Anniversary Collection

3C/4C longwise set.

One of the Best

A 32-bar strathspey for two couples in a four-couple longwise set

BARS	DESCRIPTION
1–8	1st and 2nd couples dance bars 1–7 of a poussette. On bar 8, they continue turning to finish facing down with nearer hands joined, the men with their partners on their right.
9–16	1st and 2nd couples dance down the middle for two steps, giving both hands turn partners once round, and dance up the middle for two steps. On bars 15–16, 1st couple cast off to second place on opposite sides, while 2nd couple continue dancing up and loop round into first place on opposite sides.
17–20	1st man and 2nd woman advance towards each other, pass right shoulders and turn right about to face each other briefly. Continuing turning right about, they cast into their original places.
21–24	1st woman and 2nd man repeat bars 17–20.
25–32	1st and 2nd couples dance a tourbillon.

Repeat, having passed a couple.

For Gisela Koehne of Ettlingen, Germany, on the occasion of her significant birthday in October, 2015. I met Gisela for the first time at my first Scottish country dance workshop at the Kuckucks-nest in 1991. Since then we have attended many classes and balls and done part of our teacher training together. She really is “one of the best”.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club, September 2015.



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Reel(s) of Four

Type: Reel formation

Tempo: Reel, Jig, Strathspey

Duration: 8 bars

Steps: Skip-change of step; Strathspey travelling step

Reels of Four are simpler than Reels of Three because there is less variation about them – the vast majority of them are right-shoulder reels and they tend to start in straight lines of four dancers (although exceptions prove the rule). It is generally advisable to introduce them before Reels of Three.

Many of the observations that can be made about reels of four can also be made about Reels of Five, Six, ... etc.

Teaching Points

- The basic rule in Reels of Four is “one shoulder per step/bar of music”.
- “Short and squat” is usually better than “long and thin”.
- On the last bar, the people in the middle must pass left shoulder.

Step Practice

As with Reels of Three, practicing travelling steps seems to be the most obvious sort of preparatory exercise.

Formation Practice

There are two basic approaches to teaching Reels of Four:

1. Arrange the class in couples around a big circle, men facing anticlockwise, women facing clockwise. (Everyone is facing their partner.) You could start by simply doing a grand chain with hands (1 hand per step/bar of music), then without hands, or go right into what amounts to interlocking Reels of Four on a circle – have dancers pass “right shoulder – left shoulder – right shoulder – COLD shoulder –” (which is where they turn about to go back the way they came) “right shoulder – left shoulder – right shoulder”.

It is then reasonably straightforward to put dancers in lines of four to practice the actual reel. The only difference is that the people starting from the middle pass right shoulders and then immediately go round the curve to turn about before passing somebody else right shoulders again.

2. Arrange the class in lines of four. Practice the track of the reel with the middle people first, by going round an end person by the right shoulder, then passing the other middle person in the middle by the left shoulder and so on. Then include the end people in the movement. A reasonable chant for this might be “Right at the ends – left in the middle – ...”

Recommended Dances

Reels and Jigs

BONNIE CHARLIE				4x32 R	
1 2 3 4 ④					
			$X_R \curvearrowright 3^y$	$T_{R1} \frac{1}{2}$	

Ed Stern, 1985, Blue Ribbon Collection, Let's All Dance

4C/4C longwise set.

THE SWILCAN				4x32 J	
2 4 1 3 ④	4 1 LA	1 3 RL	3x 1x X_R	$4 \cdot X_L \cdot 3$	$4 \cdot X_L \cdot 3$

James B Coeh, RSCDS Book 23.8

4C/4C longwise set.

THE WANDERING WALLABY				4x32 J	
8					
			S_2	$PROM$	to: 2 3 4 1

Peter Fieh, 2014, RSCDS Book 60.7

4C/4C longwise set.

WATER OF FLEET				4x32 J	
Double Captain T_2	T_2	T_2	B	$R R$	$X_R \curvearrowright 2^y$

Roy Goldring, 15 Social Dances

4C/4C longwise set.

THE WEATHERCOCK				4x32 J	
ALL 	1 3 $S \uparrow$				
	2C & 4C step up 1/2 place S	RA	$T_L \frac{3}{4}$	$T_L \frac{3}{4}$	to 2 3 4 1

Veronica Hughes, RSCDS Graded Book 2.16

4C/4C longwise set.

Strathspeys

BALMORAL STRATHSPEY				4x32 S	
1 2 3 4 RL	1 2 3 4 S RA	2x 1x 4x 3x S X_R		1 4 3 A	to 2 3 4 1

John A Charles, RSCDS Book 22.3

4C/4C longwise set.

ONE PAIR OF HANDS				4x32 S	
2^y	2^y				
$T_{R1} \frac{1}{2}$	$T_{L1} \frac{1}{2}$	$T_{R1} \frac{1}{2}$	$T_{L1} \frac{1}{2}$	$T_{R1} \frac{1}{2}$	$T_{L1} \frac{1}{2}$

Roy Goldring, A Reel for Alice

4C/4C longwise set.

SAINT MARTIN'S STRATHSPEY				4x32 S	
1 2 3 4 RA	1 2 3 4 S			$T_{R1} \frac{1}{2}$	8

Roy Goldring, 24 Graded and Social Dances

4C/4C longwise set.

THE WILLBERGS OF RECHBERG				4x40 S	
Pick-up Chain T_R	X_L	T_R	X_R	X_L	
$S \uparrow$	T_B	$S \uparrow$	T_B	$S \uparrow$	T_B

Carola Fischer, 1988, Tanzen & Tafeln im Kuckuckeneest

4C/4C longwise set.

Turn Corners and Partner

Type: Corner formation

Tempo: Reel, Jig, Strathspey

Duration: 8 bars

Steps: Skip-change of step; Strathspey travelling step

Bars	Description
1–2	1st couple, giving right hands, turn first corners once round.
3–4	1st couple, giving left hands, turn to face second corners.
5–6	1st couple, giving right hands, turn second corners once round.
7–8	1st couple, giving left hands, cross to own side of the dance to finish in second place.

Teaching Points

- Bars 3–4 are the really important bars – a long way to travel for 1st couple.
- Corners must help by advancing into the set as far as possible, in order to shorten the path for 1st couple.
- Hands should be given at shoulder height with elbows pointed down.
- No turning at the wrists – this can be very painful.

Step Practice

- Practice travelling steps – two normal, two long, two normal, two short (or normal)

Formation Practice

- Arrange couples on a big circle round the room, standing back to back with men facing clockwise, women anticlockwise. Practice turning the facing person (“corner”) in 4 bars giving right hands, then partner in 4 bars giving left hands. Then practice turning the “corner” in 2 bars giving right hands, partner in 2 bars giving left hands, “corner”, and partner again. (The obvious method of turning “corner” first, then partner 1½ times, then “partner’s corner”, then changing places with partner, works in principle, but one and a half turns in two bars is (a) very difficult and (b) not required by the dance, so not really worth practicing.)
- In “two-couple” sets with every 2nd couple acting as “dancing couple” and the 1st couples in all sets except the one at the top doing double duty as “3rd couples” in the set above, practice the whole formation.

Recommended Dances

Reels and Jigs

<p>THE BRAMBLE BUSH 8x32 J</p> <p>RSCDS Book 25.3 3C/4C longwee set.</p>	<p>CAPTAIN MACDONALD'S FANCY 8x32 R</p> <p>Longman & Broderip, c.1792, RSCDS Book 7.9 3C/4C longwee set.</p>
<p>THE DUKE AND DUCHESS OF EDINBURGH 8x40 R</p> <p>Alle Anderson & Florence Leeslie, 1947, RSCDS Book 39.7 3C/4C longwee set.</p>	<p>THE DURAN RANGER 8x32 R</p> <p>RSCDS Book 13.1 3C/4C longwee set.</p>

THE EDINBURGH CASTLE REEL **8x32 R**

1782, RSCDS Childrens Book .8

3C/4C longwise set.

LADY HOME'S JIG **8x32 J**

RSCDS MMM (46)

3C/4C longwise set.

MISS WELSH'S REEL **8x32 J**

RSCDS Graded Book 1.13

3C/4C longwise set.

THE MORAY REEL **8x32 J**

RSCDS Graded Book 1.11

3C/4C longwise set.

WEDDERBURN'S REEL **The Fife Hunt** **8x32 R**

RSCDS Graded Book 1.18

3C/4C longwise set.

Strathspeys

BRIDGE OF NAIRN **8x32 S**

Robert Bremner, 1785, RSCDS Book 13.11

3C/4C longwise set.

JOHN McALPIN **8x32 S**

Hugh Foss, Galloway Album, RSCDS 3 Foss, Magazine 2005-2008

3C/4C longwise set.

STRATHGLASS HOUSE **8x32 S**

Robert Bremner, 1785, RSCDS Book 13.9

3C/4C longwise set.

Winter into Spring

A 32-bar jig for three couples in a four-couple longwise set

BARS	DESCRIPTION
1–8	1st couple set, then cross down between 2nd and 3rd couples, cast off round 3rd couple, meet, and dance up to the top, finishing with 1st man facing 2nd woman and 1st woman facing 2nd man. (2nd couple move up on bars 3–4.)
9–16	1st and 2nd couples dance a reel of four across the dance. On bars 15–16, 1st couple pass left shoulders to finish facing first corners.
17–24	1st couple turn first corners by the right hand, partner by the left hand, second corners by the right hand, then, giving left hands, cross to second place on own sides.
25–32	2nd, 1st, and 3rd couples dance six hands round and back.

Repeat, having passed a couple.

This dance was written for the FSCDC e. V./Central Germany Branch teachers' workshop on teaching formations on 17 February, 2024.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club e. V., February 2024.



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See <https://my.strathspey.org/u/anselm/dances/> for more dances.

Double Triangles

Type: Corner Formation

Tempo: Reel, Jig

Duration: 8 bars

Steps: Pas de basque

Bars	Description
1–2	1st woman giving right hand to 3rd woman and left hand to 2nd woman, and 1st man giving right hand to 2nd man and left hand to 3rd man, all set.
3–4	Releasing hands, 1st couple dance to the right round each other to change places. 2nd and 3rd couples continue to set.
5–6	1st woman giving right hand to 2nd man and left hand to 3rd man, and 1st man giving right hand to 3rd woman and left hand to 2nd woman, all set.
7–8	Releasing hands, 1st couple dance to the right round each other to finish on their own side in 2nd place. 2nd and 3rd couples continue to set.

Teaching Points

- 1st couple stay fairly closely back to back in the middle throughout bars 1–6. They should not move forward to meet the corners.
- Depending on the size of the set, the corners may have to move slightly towards the dancing couple on bars 1 and 5, and back to their own places on bars 3 and 7.
- Dancers should look at the person on their right on bars 1 and 5 and at the person on their left on bars 2 and 6. (I wouldn't worry too much about this until people have their feet sorted out.)

Step Practice

Practice pas de basque, including a sequence of two bars of setting in place and two bars of moving towards the right.

Put dancers in pairs standing back to back and practice two bars of setting in place and two bars of dancing round in a semicircle to the right to change places (twice, so people end up where they started). Emphasise that dancers must move around each other – pivoting in place is not enough!

Formation Practice

Use “two-couple” sets with every 2nd couple acting as “dancing couple” and the 1st couples in all sets except the one at the top doing double duty as “3rd couples” in the set above. This lets the largest number of dancers practice the full formation at the same time. Couples in every “two-couple” set can swap places to give the original 1st couples a go as dancing couples.

If there is just one couple at the bottom of the set this is not a problem (change them in at some point, though); if there isn't a spare couple at the bottom, the 2nd couple in the bottom set can dance with “ghosts”, and when changing over the original 2nd couples should just move to the sides and the original 1st couples should move into the middle. This lets the bottom set have the full experience while the top 1st couple dances with an imaginary couple above them.

Recommended Dances

The RSCDS repertoire contains surprisingly few simple dances with Double Triangles in its “pure” form. *My Mother's Coming In* includes reels of three and four-bar pas-de-basque turns while *Frog in the Middle* looks deceptively straightforward but contains a nasty petronella turn to the left.

LADY DUMFRIES						8x32 R
1 2	2 1	2 1	2 1 3	2x 1x 3x	② ① ③	2 1 3
RL	→	←	S X _R	S	X _R ↗ X _R	DT

RSCDS MMM (44)

3C/4C longwise set.

FROG IN THE MIDDLE					8x32 J
	T _R 1	T _L 1 1/2	S ₂	S ₂	DT

RSCDS MMM (25)

3C/4C longwise set.

MY MOTHER'S COMING IN						8x32 R
	S 1	2 1 x 3	2 1 x 3	T _B T _B 1/2 T _B	DT	

Button and Whittaker, 1813, RSCDS Book 15.1

3C/4C longwise set.

There are various reasonably straightforward dances with Double Triangles but unusual exits to the formation:

ALAN J SMITH						8x32 J
S	1-2 T _R	2-1 T _L	DT S	T _R T _L	T _R X _R	2 1 3

Andrew Smith, RSCDS Book 45.3

3C/4C longwise set.

MARY ERSKINE						8x32 R
1-2 T _L 1/2	2 1 3	2-1 T _R 1/2	DT S	RA	LA	

Roy Goldring, 1994, 15 Social Dances, RSCDS Graded Book 2.15

3C/4C longwise set.

THE STARRY EYED LASSIE						8x32 J
RA	S	DT		2 1 x 3	X _R	

Marin Sprague, RSCDS Book 23.11

3C/4C longwise set.

TRIP TO TIMBER RIDGE						8x32 R
T _R 1	RA		T _R	2 1 3	6	

Linda Henderson, 2010, RSCDS Book 52.12

3C/4C longwise set.

THE ZOOLOGIST						8x32 J
	DT	LA		Snake Pass		

Duncan Brown, RSCDS Book 46.12

3C/4C longwise set.

A fairly common combination is Pousette followed by Double Triangles. The transition between the two formations should be practiced carefully (including the foot change for the dancing man).

THE CARL CAM' OWER THE CROFT					8x32 R
1 2 3	1 2 3	1 2	DT	DT	

RSCDS MMM (15)

3C/4C longwise set.

FIDGET						8x32 R
S T _R 1/2	S T _L 1/2	PROM	P	2 1 3	DT	

Button and Whittaker, 1814, RSCDS Book 16.1

3C/4C longwise set.

THE HYPERACTIVE REEL					8x32 R
	P	DT			

R Stoddard & J Garrett, 1990, RSCDS Graded Book 2.23

3C/4C longwise set.

LORD ROSSLYN'S FANCY						8x32 J
S RA	S LA	S X _R	S X _R	P	DT	

Button and Whittaker, 1812, RSCDS Book 15.6

3C/4C longwise set.

Set to Corners and Partner (Hello-Goodbye Setting)

Type: Corner Formation

Tempo: Reel, Jig, Strathspey

Duration: 8 bars

Steps: Pas de basque; Strathspey setting step

Bars	Description
1	1st couple and first corners set to each other with the right foot.
2	1st couple spring to the left with the left foot to finish in the sidelines between their corners to face partner across the dance. First corners set with the left foot.
3	1st couple set to each other with the right foot.
4	1st couple spring forward with the left foot to finish back to back in the middle, facing second corners.
5	1st couple and second corners set to each other with the right foot.
6	1st couple spring to the left with the left foot to finish 1st man between 2nd couple facing down and 1st woman between 3rd couple facing up. Second corners set with left foot.
7–8	1st couple dance into second place on own sides, pulling back by the right (also known as a petronella turn)

Bars 7–8 may vary depending on the formation which follows.

- To finish ready for a reel of three giving right shoulders to second corners, on bar 7 1st couple set to each other up and down the dance and on bar 8, pulling right shoulders back, advance to finish back to back in the middle, 1st man facing up and 1st woman down.
- To finish facing first corners, on bars 7–8 1st couple set advancing, giving right shoulders (use travelling steps in strathspey time).

Teaching Points

- Attempt to reach the sidelines on bar 2.
- On bar 4 move straight ahead and pull right shoulder back to face second corner.
- Aim to finish back to back on the second-corner diagonal at the end of bar 4.
- Corners are setting only when set to (bars 1–2 for first, bars 5–6 for second corners).
- Emphasise eye contact.
- In strathspey time, consider covering between dancing couples and corners on bars 1–2 and 5–6.

Step Practice

- Practice pas de basque in place
- Practice one step in place (right foot) and moving to the left (left foot) for eight bars.
- In strathspey time, practice short setting steps to the right and long ones to the left.

Formation Practice

Use “two-couple” sets with every 2nd couple acting as “dancing couple” and the 1st couples in all sets except the one at the top doing double duty as “3rd couples” in the set above. This lets the largest number of dancers practice the full formation at the same time. Couples in every “two-couple” set can swap places to give the original 1st couples a go as dancing couples.

If there is just one couple at the bottom of the set this is not a problem (change them in at some point, though); if there isn't a spare couple at the bottom, the 2nd couple in the bottom set can dance with “ghosts”, and when changing over the original 2nd couples should just move to the sides and the original 1st couples

should move into the middle. This lets the bottom set have the full experience while the top 1st couple dances with an imaginary couple above them.

Care must be taken during bars 5–6 because dancers from different sets will end up back to back between their “second corners”.

Recommended Dances

Reels and Jigs

HELLO-GOODBYE				8x32 J, R or S	
$S X_R$	$\curvearrowright T_{R\frac{3}{4}}$			$S S S T_0$	$2\ 1\ 3$ $\textcircled{6}$
<small>Chris Ronaki, 2012, RSCDS Book 51, Formation Foundations</small>				<small>3C/4C longwise set.</small>	

LADY SUSAN STEWART'S REEL			8x32 R	
	$S S S S$		$\textcircled{+}$	
<small>Caledonian Country Dances, c.1754, RSCDS Book 5.9</small>			<small>3C/4C longwise set.</small>	

LINKS WITH ST PETERSBURG				8x32 J	
$1\ 2$ S & LINK		$2x\ 1x$ N	$2\ 1$ N	$2-1\ T_R$ $1-3\ T_L$	$S S S T_0$
<small>Malcolm Brown, 2009, RSCDS Book 46.10</small>				<small>3C/4C longwise set.</small>	

STARLIGHT				8x32 R	
$X_R\ 1$	$S \curvearrowright$			$S \curvearrowright$	S
				$S S S T_0$ $2\ 1\ 3$	
<small>Ed Abdill, RSCDS Book 44.1</small>				<small>3C/4C longwise set.</small>	

Strathspeys and Medleys

CAULD KAIL					8x(16 S + 16 R)	
$1\ 2$ RA	$1\ 2$ LA	$S\ 1$	$2\ 1$ RL		$S S S T_0$	$2\ 1\ 3$ $\textcircled{6}$
<small>Holmain, 1720, RSCDS Book 9.11</small>					<small>3C/4C longwise set.</small>	

ADIEU MON AMI					8x32 S	
$1-2$ ST_B	$1\ 2$ ST_B	$1\ 2$ A	$S S$	$S T_0$	$2\ 1\ 3$ $\textcircled{6}$	
<small>Button & Whitaker, 1814, RSCDS Book 24.11</small>					<small>3C/4C longwise set.</small>	

LADY SUSAN STEWART'S STRATHSPEY				8x32 S	
	\curvearrowright	$2\ 1\ 3$ $\textcircled{6}$	$S S S T_0$	$\textcircled{6}$	
<small>RSCDS MMM (48)</small>				<small>3C/4C longwise set.</small>	

A MILE TO RIDE				8x32 S	
		T_L	T_R	T_L	T_R
$S S$	$S S$		$1\ 3$ $\textcircled{4}$		
<small>RSCDS Book 26.2</small>				<small>3C/4C longwise set.</small>	

With Reels of Three with Corners

THE BONNIE LINKS				8x32 R	
$T_R\ 1$	$T_{L\frac{1}{4}}$	S_2	S_2	$S S S S$	X_R
<small>RSCDS MMM (8)</small>				<small>3C/4C longwise set.</small>	

GENERAL STUART'S REEL				The New Way of Gildon 8x32 R	
$S\ 1$	$S\ 1$	T_R	T_L	$S S S S$	X_R
<small>Castle Menzies, 1748, RSCDS Book 10.3</small>				<small>3C/4C longwise set.</small>	

THERE'S NAE LUCK ABOUT THE HOOSE				8x32 S	
	$1-2\ T_{R\frac{1}{2}}$	T_L	$S S S S$	X_R	
<small>Thomas Wilson, 1816, RSCDS Book 10.10</small>				<small>3C/4C longwise set.</small>	

The Kessel Run

A 32-bar reel for three couples in a four-couple longwise set

BARS	DESCRIPTION
1–4	1st couple, giving right hands, turn once round.
5–8	1st couple cast off, then set advancing and pull right shoulders back to finish back to back in the middle of the set facing their own sides. (2nd couple move up on bars 5–6.)
9–16	2nd, 1st, and 3rd couples dance double triangles. 1st couple finish as at the end of bar 8.
17–20	1st couple dance out the sides and loop round their third corner's place by the right shoulder, then dance towards their partner from the ends of the set, pulling right shoulders back at the last possible moment to face the way they came. Meanwhile , 2nd and 3rd couples advance and retire diagonally.
21–24	1st couple dance out the ends of the set and loop round their second corner's place by the right shoulder, then dance through second place on opposite side and towards their partner, again pulling right shoulders back at the last possible moment to finish facing first corners. Meanwhile , 2nd and 3rd couples advance and retire diagonally.
25–32	1st couple set to corners and partner. On bars 31–32, 1st couple clap and dance a petronella turn to finish in second place on own sides.

Repeat, having passed a couple.

This dance was written for the FSCDC e. V./Central Germany Branch teachers' workshop on teaching formations on 17 February, 2024.

The Kessel Run is what Han Solo famously managed "in 12 parsecs" in *Star Wars*. This dance owes a debt of gratitude to Ed Abdill's *Starlight*, published in RSCDS Book 44, and it lets you do something in space that usually takes a lot longer, with lots of panache, tight turns, and narrow escapes. The dance's main objective is to combine double triangles and hello-goodbye setting, which do not frequently occur in the same dance.

Devised by Anselm Lingnau, Frankfurt Scottish Country Dance Club e. V., February 2024.



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